

VOCAL

D C G D(onG)

Give me a sense of won - der
I say you'll pay for you mischief

To know I can be me
In this world or the next

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

16

VOCAL

D C G D(onG)

Give me the strength to hold my head up
Oh and then he fixed me with a freezing glance

Spit back ____ in their ____ face Yeah
And the hell fires ____ raged in his eyes ____ He

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

A Bm G E sus4 Em

Can I play _____ with mad ness there's no vi sion there _____ at all _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

Em Bm G D A

Can I play _____ with mad ness the pro - phet ooked and he ,aughed at _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

A Bm G D A D A D A 2x

me _____ Can I play _____ with mad - ness he said you're blind too blind _____ to see _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

(♩ = 102)

VOCAL

Em G Em G A Em G Em G A

Oh _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL [H] N.C. G D A Bm

Can I pray _____ with mad ness the pro - phet stared at his crys - tal ball _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL Bm G Esus4 Em Bm

Can I play _____ with mad ness there's no vi sion there _____ at all _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Em D C D Em

VOXAL

She'd ne - ver seen the beast be - fore But _____ she left there wan-ting more more more _____
 It made her feel like's she's on cloud nine _____ She e - ven thought she heard the en - gine - sigh _____

GUITAR I

GUITAR II

BASS

DRUMS

27

Em D C D Em

VOXAL

But when she was wal-king on down the road _____ She heard a sound that made her heart _____ ex - plode _____
 But like al dreams that come to an end _____ They took a tumble at the de-vil's _____ band

GUITAR I

GUITAR II

BASS

DRUMS

Em C D

VOCAL

He whis-pered to her to set on the back " I'll take you on a ride from here to e - ter - ni - ty" } Hall -
The beast and Charlotta they were two of kind They'd al - ways take the line from here to e - ter - ni - ty }

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

an't a bad place Hall is from here to e - ter - ni - ty Hall

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

_____ is from here _____ to e - ter - ni ty Heil _____

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

Heil _____ is from here _____ to e - ter ni ty

GUITAR I

GUITAR II

BASS

DRUMS

Chord progression for the first system: **D** **Em** **D** **C#** **D** **Em**

VOCAL: *Take*

GUITAR I: [Empty staff]

GUITAR II: [Empty staff]

BASS: [Bass line with eighth notes and ties]

DRUMS: [Drum line with various patterns and rests]

31

Chord progression for the second system: **E3** **D** **D#** **Em** **D**

VOCAL: [Empty staff]

GUITAR I: [Empty staff]

GUITAR II: [Empty staff]

BASS: [Bass line with eighth notes and ties]

DRUMS: [Drum line with various patterns and rests]

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Chords: C, D, Em, D, Em, E Em, D

Drums: (3 times)

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Chords: D, C#, D, Em, D, Em

Drums: (3 times)

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Chords: D_F, C, B^b

8va

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Chords: B^b, C, D_m, E

Coda

8va

Hell

ni ty

He l

(8va)

vib

DS

VOCAL

ain't a bad place Hell is from here

GUITAR I

(Solo)

GUITAR II

vib

BASS

DRUMS

rit.

VOCAL

to e ter ni ty

GUITAR I

Cadenza

GUITAR II

Cadenza

BASS

Cadenza

DRUMS

Cadenza

Em C D Em C

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

D Em C to D C D

GUITAR I

GUITAR II

BASS

DRUMS

Detailed description: This is a musical score for a rock band, featuring five staves: Vocal, Guitar I, Guitar II, Bass, and Drums. The score is divided into two systems. The first system (measures 1-8) has a key signature of one sharp (F#) and a 4/4 time signature. The vocal line is mostly rests with some notes in measures 1, 3, 5, 7, and 8. The guitar parts feature complex fretting and bending, with many notes marked with numbers (e.g., 12, 14, 13, 10, 7, 8, 9). The bass line consists of eighth and sixteenth note patterns. The drum line includes various rhythmic patterns with accents and slurs. The second system (measures 9-16) continues the musical themes. The vocal line has more notes, including a phrase 'to D' in measure 11. The guitar parts continue with intricate fretting and bending. The bass and drum parts maintain their rhythmic patterns. The score is written in a professional, handwritten style with clear notation for all instruments.

(♩=62)

Intro ②

Emadd9 C⁺¹¹add9(onE) Emadd9 C⁺¹¹add9(onE) Emadd9 C⁺¹¹add9(onE) Emadd9 C⁺¹¹add9(onE)

VOCAL

GUITAR I

< Natural Tone >

GUITAR II

< Natural Tone >

BASS

DRUMS

(♩=62)

Emadd9 C⁺¹¹add9(unE) Emadd9 C⁺¹¹add9(unE) Emadd9 C⁺¹¹add9(unE)

VOCAL

May be one day I'll be an honest man Up till now I'm doing the
 Dream on Brother While you can Dream on Sister I hope you

GUITAR I

GUITAR II

BASS

DRUMS

1x Teat

Am7 Dadd11(onA) Am7 Dadd11(onA) Emadd9 C⁺¹¹add9(onE) Emadd9 C⁺¹¹add9(onE)

VOCAL

Sands are flowing _____ and the lines are in your hand _____ I your eyes _____ I see the hun - ger, and the desp-er-ate cry that tears the night _____

GUITAR I

GUITAR II

BASS

DRUMS

D.S. ①

⊕ Coda ① Dadd11 C

VOCAL

⊕ Coda ② D C D [C] Emadd9 C⁺¹¹add9(onE)

GUITAR I

GUITAR II

BASS

DRUMS

D.S. ②

VOCAL

E^b F E^b F G E G(on D)

ne - ver _____ won der why Tail - gun-ner _____ You're a Tail - gun-ner _____

GUITAR I

GUITAR II

BASS

DRUMS

53

VOCAL

F G F G A G E^b F E^b F G F G(on D)

Climb on to _____ the sky ne ver won der why Tail gun ner _____ You're a Tail gun-ner _____

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

G A G A B A F G F G A G A(on E)

Climb in to the sky ne ver won - der why Tail gun-ner You're a Tail gun-ner

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

G A G A B A F G F G A G A(on E)

Climb in to the sky re ver won der why Tail gun-ner You're a Tail gun-ner

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL **Fm**

GUITAR I

GUITAR II

BASS

DRUMS

55

VOCAL **E^bm**

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL **G** Fm

GUITAR I

GUITAR II

BASS

DRUMS D.S.

VOCAL **Coda** A(one E) **II** F#

To gunner

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL C Am7 Em7

GUITAR I

GUITAR II (8va)

KEYBOARD

BASS

DRUMS

100

VOCAL Em7

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Em C

VOXAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

C Am Em N.C.

VOXAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL ¹NC

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

102

VOCAL NC

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Coda

VOCAL

G D D(onC) F

wait wait

wait till a no ther day Hea ven can wait Hea ven can Hea ven can

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

103

VOCAL

G D D(onC) F G

wait wait

wait till a no ther day Hea ven can wait Hea ven can Hea ven can wait till a no ther day

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

L A

G

A

C

D

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

104

D

C

D

F

G

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

-8va

Em

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

107

Em

VOCAL

He

Yeah

Here thy guy —

GUITAR I

GUITAR II

BASS

DRUMS

Em

Intro ③
Em

VOCAL

wow _____ All _____ right

say Yeah _____

GUITAR I

GUITAR II

BASS

DRUMS

108

Em
Yeah _____

Yeah _____

OH _____

VOCAL

Yeah _____

OH _____

Lho _____

GUITAR I

GUITAR II

BASS

DRUMS

Em uha Yeah Yeah

The first staff of music is written on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a quarter note Bb4. There are rests and other notes throughout the staff, including a half note G4, a quarter note A4, and a quarter note Bb4. The staff ends with a double bar line.

Yeah

Yeah

A musical score for two staves, likely for a piano and a second voice or instrument. The score is written on five-line staves with a treble clef on the left. The notation includes various notes, rests, and bar lines, indicating a complex musical piece. The paper is aged and slightly discolored.

Handwritten musical score for the Bass part, measures 1-5. The notation is on a five-line staff with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), and D5 (quarter). The notes are written in a stylized, handwritten manner.

Sum. 2.

A musical score for a single melodic line. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The melody consists of several measures, including a sequence of eighth notes and a final measure with a whole note. The notation is clear and legible.

Em

Yeah

Yeah

Yeah

Ho - nay its getting close

A musical score for a string quartet, featuring four staves with handwritten notes and a tempo marking 'Allegretto'. The score is written in a cursive, handwritten style. The tempo marking 'Allegretto' is written at the top left of the first staff. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper appears aged and slightly discolored.

[illegible]

DRUM

[A] Em7 Em7 (on G) A

VOCAL

to mid-night And all the myths are still in town True love and lip-stick on your
 day break The sun is creep ing in the sky No patent remedies for

GUITAR I

GUITAR II

BASS

DRUMS

Em7 Em7 (on G) A

VOCAL

li - nen heart - ache Bite the pil - low make no sound If there's some thing to be done
 Just empty words and humble pie So get down

GUITAR I

GUITAR II

BASS

DRUMS

Em7 Em7 (onG) A

VOCAL

Be - fore your line be - comes your tomb
 on your knees honey Assume an attitude

You'd bet-ter know that I'm the one
 You just pray that I'll be

GUITAR I

GUITAR II

GUITAR I

GUITAR II

BASS

DRUMS

111

Em7 Em7 (onG) A D

VOCAL

So un-chain your back door in - vite me a - round
 Cos you know I'm coming soon Bring your daugh

waiting

GUITAR I

GUITAR II

BASS

DRUMS

Chord Progression: B D Em D Em C A

VOCAL
 ter, bring — your daugh — ter to the sleugh — ter — — — — — Let her go —

GUITAR I
 (Lead guitar with various bends and vibrato)

GUITAR II
 (Rhythm guitar with power chords and single notes)

BASS
 (Bass line with octaves and single notes)

DRUMS
 (Drum kit with various patterns and fills)

Chord Progression: D A G Em D

VOCAL
 — — — — — let her go, — — — — — let her go — — — — — Bring you daugh

GUITAR I
 (Lead guitar with various bends and vibrato)

GUITAR II
 (Rhythm guitar with power chords and single notes)

BASS
 (Bass line with octaves and single notes)

DRUMS
 (Drum kit with various patterns and fills)

VOCAL

D Em D Em C A D

ter, bring your daugh - ter Let her go, -

GUITAR I

GUITAR II

BASS

DRUMS

113

VOCAL

D A G Em 1. A G Em

let her go, let her go, let her go

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

Em

GUITAR I

GUITAR II

BASS

DRUMS

Arm

Arm

114

VOCAL

Em

GUITAR I

GUITAR II

BASS

DRUMS

Arm

Arm

Honey its get - ting close to

VOCAL

2
Em G D

So pick up your fool - ish pride, _____ no go ing back No

GUITAR I

GUITAR II

BASS

DRUMS

115

VOCAL

D G D A D Em

where, _____ no way no place _____ to hide Let _____ her go

GUITAR I

GUITAR II

BASS

DRUMS

Em C A D G Em

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Em C A D G Em

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Detailed musical score for a rock band, featuring five staves: Vocal, Guitar I, Guitar II, Bass, and Drums. The score is divided into two systems. The first system (measures 1-12) includes a key signature change to E minor (one flat) and a time signature of 4/4. The Vocal part has lyrics corresponding to the chords Em, C, A, D, G, and Em. Guitar I plays a series of chords (Em, C, A, D, G, Em) with fingerings 3 4 5, 5 6 7, 5 6 7, 3 4 5, and 7 8 9. Guitar II plays a series of chords (Em, C, A, D, G, Em) with fingerings 5 5 3, 5 5 3, 5 5 3, 5 5 3, 5 5 3, and 5 5 3. The Bass part plays a series of chords (Em, C, A, D, G, Em) with fingerings 0 0 0 0, 0 0 7 3, 3 3 3 3, 3 3 3 3, 3 3 3 3, and 3 3 3 3. The Drums part plays a series of chords (Em, C, A, D, G, Em) with fingerings 3 3 3 3, 3 3 3 3, 3 3 3 3, 3 3 3 3, 3 3 3 3, and 3 3 3 3. The second system (measures 13-24) continues the same chord progression. The Vocal part has lyrics corresponding to the chords Em, C, A, D, G, and Em. Guitar I plays a series of chords (Em, C, A, D, G, Em) with fingerings 3 4 5, 5 6 7, 5 6 7, 3 4 5, and 7 8 9. Guitar II plays a series of chords (Em, C, A, D, G, Em) with fingerings 5 5 3, 5 5 3, 5 5 3, 5 5 3, 5 5 3, and 5 5 3. The Bass part plays a series of chords (Em, C, A, D, G, Em) with fingerings 0 0 0 0, 0 0 7 3, 3 3 3 3, 3 3 3 3, 3 3 3 3, and 3 3 3 3. The Drums part plays a series of chords (Em, C, A, D, G, Em) with fingerings 3 3 3 3, 3 3 3 3, 3 3 3 3, 3 3 3 3, 3 3 3 3, and 3 3 3 3.

VOCAL

Em G Am

- ter, bring your daugh - ter bring your daugh - ter bring your daugh - ter bring your daugh -

GUITAR I

- 2x Tacet ->

GUITAR II

- 2x Tacet -

Arm

Arm

BASS

DRUMS

3x

VOCAL

C D Em

ter bring your daugh - ter to the slaugh - ter bring your daugh -

GUITAR I

- 2x Tacet ->

GUITAR II

- 2x Tacet ->

BASS

DRUMS

(4 times)

VOCAL

[G] Em G Am

Ah ah ah ah ah ah ah ah

GUITAR I

GUITAR II

BASS

DRUMS

119

VOCAL

C D Em

ah ah ah ah ah ah

GUITAR I

GUITAR II

BASS

DRUMS

Em G Am

VOCAL

ah ah ah ah ah ah ah

GUITAR I

GUITAR II

BASS

DRUMS

C D Em D

VOCAL

ah ah ah ah ah Bring your daugh

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

ter, bring your daugh - ter Let her go, let her go,

Chorus: D Em C A D A

121

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

let her go Bring your daugh Bring your daugh

1. 2. D Em D

VOCAL

Let her go, _____ let her go, _____

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

et her go

GUITAR I

GUITAR II

BASS

DRUMS

THE CLAIRVOYANT

투시 능력자

by Steven Percy Harris

〈연주순서〉

Intro 1 (with Repeat) → Intro 2 → Intro 2 → Intro 3
→ A → B → C → D → E → D S → A → C → D → to Coda → F → G

〈주법해설〉

나스트는 가까이에서 더욱 스피크를 남지 않는 것이나, 지나지 어렵다고는 여기지 않을지도 모르지만 절대로 무시해서는 안된다. 최대의 포인트는 비트가 변하는 [D]이다. 1박 전이 계기가 돼 있으므로 앞곡에 비해서 쉬움지도 모르지만 어느 정도의 숙련은 필요할 것이다. 그곳에서 전원이 호흡을 맞추어 주면 쉬움 것이다. 또 [E]나 [G]의 1박전에서 $\frac{5}{4}$ 박자로 변하지만 타이밍을 풀란다가 보다는 한 호흡 사이를 뻗나고 하는 느낌이다.

그림은 자살한 것처럼 보이지만 실재는 같은 패턴의 연속이므로

걱정할 일은 없다. 또 템포가 미묘하게 변화해감으로 전체를 끌어당겨가는 기분으로 연주하자.

베이스는 우선 인트로의 리프를 완전히 누를 것. 즉 전체를 통해서 리프가 보였다 안보였다 하므로 악센트의 위치등을 충분히 파악해서 완벽하게 마스터 해보자.

기타의 프레이즈는 꽤 팝식하나, 특히 어려운 곳은 없으므로 기분 좋게 연주하자. [E]의 솔로도 해머링 온이나 풀링 오프를 묶은 것으로 빠른 연주라고는 하지만 지나지 어렵지 않다. 템포를 느리게 하여 연습하면 마스터 할 수 있을 것이다.

곡을 통해서 D→Dm→Cm→Dm→E→Dm의 조바꿈이 행하여지고 있다. 대부분은 관계조급 1위로 한 기본적인 어프로치이므로 각자 노력하기 바란다.

123

♩=100

Intro ①

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Intro ②

1. D 2. D C

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

C D

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Intro ③

D

C

VOXAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOXAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

125

VOXAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS



[A] Dm

C

Gm

B^b

C

VOCAL

Feel the sweet break on my brow
I won-der why I won-der how
Just by look-ing though your eyes

Is it me or is it she-dows that are Dan-cing on the walls
That is seems the po-wers get ting stron-ger Eve-ry-day
He could see the fu-ture penetrating right in through your

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

< Synth >

Dm

C

Gm

B^b

C

VOCAL

Is this a dream or is it now
I feel a strenght on inner fire
mind See the truth and see your hes

Is this a vi-sion or not ma li ty I see Be fore my eyes
But I'm scared won't be a-ble to cont-rol it a-ny-more
But for all his po-wer couldn't fore see his own de-ise

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

13 Dm B^b C 2x Dm 1. C

VOCAL

a my more

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

127

2 3. C Cm A' B' Cm A'

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

♩ = 140

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

There's a time to live _____ and a time to die _____ When it's time to meet _____ the ma-ker _____

Chords: B^b, Dm, B^b(onD), C(onD), Dm, B^b(onD), C

128

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

There's a time to live but isn't it strange _____ That as soon as you're born _____ you're dy _____ ing There's a

Chords: C, Dm, Dm, B^b(onD), C(onD), Dm, B^b(onD), C to C⁺, Dm

Coda

VOCAL

C Dm F Cm A^b(onC) B^b(onC) Cm A^b(onC) B^b Cm

ing There's a time to live and a time to die When it's time to meet the ma-ker There's a

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

132

VOCAL

Cm A^b(onC) B^b(onC) Cm A^b(onC) B^b

time to live but isn't it strange That as soon as you're born you're dy ing

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

FEAR OF THE DARK

피어 오브 더 다크

by Steven Percy Harris

<연주순서>

Intro 1 - Intro 2 - Intro 2 - A - B - C - D - E - F - G - DS 1 - S 1 C - to ① - Coda 1 - H - J - K - L - DS 2 - ② C - to ② - Coda ② - D S ③ - ③ F - G - to ③ - Coda 3 - M - N

<주법해설>

라이브한 라스트를 장식하는 스케일이 큰 곡이다. 다만 이 곡에서도 템포 체인지가 자주 행하여짐으로 주의가 필요하다. 시초가 있는 곳과 없는 곳이 있으므로 리듬패는 물론 기타 파트도 확고한 템포감을 가져두자.

인트로부터 B까지는 C이후의 부분과 대조적으로 연주하자. 같은 모양으로 엔딩을 조용히 끝내는 것이 특징이다.

드럼은 비트가 점차적으로 변해감으로 템포 체인지와 같이 확실히 파악해 두자.

베이스에서 인트로2의 프레이즈를 완전히 파악하고 C이후는 음표가 꽤 많음으로 세로의 라인을 정돈하는 것이 중요하다.

기타는 거의가 같은 배경을 하고 있으나 베이스와 같이 C이후는 16분음표가 많음으로 세로의 라인을 정돈하는 것과, 함께 빨라지지 않도록 주의할 것. 그리고 인트로나 엔딩의 프레이즈는 충분히 울려 연주하도록 하자.

♩ = 78

VOCAL

Intro ①

N.C. Dm C Dm C

GUITAR I

<Distortion>

GUITAR II

<Distortion>

KEYBOARD

BASS

DRUMS

Am G Am F G

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

rit.

Intro ②
a tempo

Dm B^b C B^b C Dm B^b 1. C

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

2x

2.
C

VOCAL

△ Dm B⁷ C B⁷ C

I am a man who walks a lone And when I'm wal - king a dark

GUITAR I

GUITAR II

KEYBOARD

< Synth >

BASS

DRUMS

136

Dm B⁷ C B⁷ C Dm B⁷

VOCAL

road At night or strol - ling through the park When the light be - gins to change

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

C F G Dm B^b C

I some-times feel a lit - tle strange A lit - tle anxi - ous when it's dark Fear of the dark, -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

B^b B^b C Dm C B^b F G 1. Dm

fear of the dark I have con - tent fear that some-thing's al - ways near Fear of the dark, -
 fear of the dark I have a pho - bia that some-one's al - ways

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

(♩=107) ①②

2. Dm Dm C B^b C Dm

VOCAL

there

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Dm B^b C ①② to Dm

Hava

The musical score is arranged in five systems, each containing staves for different instruments. The first system includes a vocal line with the word 'there' and a guitar line with complex fingerings. The second system continues the guitar and keyboard parts. The third system features a bass line and a drum line. The fourth system includes a vocal line with a key signature change to Bb and a guitar line. The fifth system continues the guitar, keyboard, bass, and drum parts. The score includes various musical notations such as notes, rests, and fingerings.

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Dm **B^b** **C** **Dm**

you run your fin - gers down the wall And have you felt your neck skin crawl When you're sear - ching for the light?

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Dm **B^b** **C**

Some times when you're scared to take a look At the cor ner of the room

VOCAL

C Dm B^b E C Dm

— You're sensed that something's watching you — Fear of the dark, — fear of the dark —

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

Dm C B F G Dm B^b

I have — ours — tent four that some things all ways — Fear of the dark

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

B^b C Dm C B^b F G Dm

_____ fear of the dark _____ I have a pho - bia _____ that some-one's al way there _____ Have _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

141

VOCAL

③ Dm B^b C F G Dm B^b C

_____ you e ver been _____ a lonie _____ at night _____ Thought you heard _____ foot steps _____ be hind _____ And turned a round and no ones there ?
 ing hor ror films _____ the night _____ before _____ Debuting witches and folklore _____ The unknown troubles on your mind _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chords: C Dm B^b C F G Dm

VOCAL

And as you quicken up your pace You find it hard to look again
 May be your mind is playing tricks You sense, and suddenly eyes fix

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

142

(♩ = 116)

Chords: Dm B^b C B^b C

VOCAL

Be cause you're sure there's some one there
 On den ding she dows from be hind Fear of the dark, fear of the dark..

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Dm C B⁹ F G Dm
 VOCAL
 I have ____ cons - tant fear that some-thing's al ways near Fear of the dark, _
 GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS

B⁹ C Dm C B⁹ F G to ③ Dm
 VOCAL
 fear of the dark ____ I have a pho - bia ____ that some-one's al-ways there
 GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS

D.S. ①

Coda ①

$\text{♩} = 116$

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Dm B^b Gm B^b C

HC HD

HC HD

HC HD

144

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Dm B^b Gm B^b C Dm

4

4

Chorus 1

Chords: Dm, B^b, Gm, B⁷, C, Dm

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

145

Chorus 2

Chords: Dm, B^b, Gm, B⁷, C, Dm

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

B^b C Dm K F[#]m

GUITAR I

-4 4

-8va

H P P P P

17 17 17 16 14 17 16 14 17 15 14

6 6

GUITAR II

C

12 12 11 10 12 10 8 10 8 10 10

11 9 11

KEYBOARD

BASS

-4 -4

DRUMS

147

VOCAL

F[#]m D E F[#]m

GUITAR I

H+P 6 6 C

17 14 17 14 17 14 16 14 16 14 16 14 17 17

17 14 17 17 14 14 17 14 17 14 17 14 17 14 17 14 16 14 16 14 14 16 16

6 6

GUITAR II

11 9 11

KEYBOARD

BASS

5 7 5 7 9 7 9 11 9

DRUMS

VOCAL

F#m D E

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

148

VOCAL

F#m Dm 1x Tacet

Fear of the dark.

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

B^b Gm Am Dm

fear of the dark _____ Fear of the dark, _____ fear of the dark...

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

149

VOCAL

1.2. Dm (1st Take) 3. Dm

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

D.S. 2

Coda ②

Dm

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Watch -

Coda ③

Dm

M B^b

C

Dm

C

there

Fear of the dark, _____

fear of the dark _____

I have ____ cons-

D.S. ③

B^b

F

G

Dm

B^b

C

Dm

C

tent fear that some-thing's al - ways near

Fear of the dark, _____

fear of the dark _____ I have a

rit.-

(♩=76)
a tempo.

VOCAL

B^b F G Dm

pho-bia some-one's al-ways there

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

C Dm B^b C F G Dm

When I'm walk-ing a dark road I am a men who walks a-lone

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

rit-